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## STONE FROM ENGLAND

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There.

Architect Newcomb and Mr. Catton are both in the East matching the stone of which St. Andrew's Cathedral is built, with stone quarried in the United States. It is their hope to secure the same material there.

It is believed, however, that recourse will yet have to be made to the same English quarries from which the stone of the completed section of the Cathedral is built. If so, the rough stone will be brought over to Boston, and shaped there, after which it will be loaded in some vessel sailing around the Horn for Honolulu.

## MONARCHS AND THE ASSASSINS

The present Emperor of Austria has twice escaped the assassin's hand—once in 1882, when the soldier Overdank suffered the extreme penalty of the law, and once, on February 18, 1883, when, walking on the ramparts of Vienna, he was stabbed from behind by the Hungarian Libenyi and severely wounded in the head.

Twice ere its tragic end was the life of King Humbert of Italy attempted, the first time being at Naples, in 1878, when a cook called Giovanni Passanante approached the King's carriage with the apparent intention of presenting a petition. He held a small flag in his left hand, and, as the monarch leaned forward, struck at him through it with a dagger. His majesty promptly hit the would-be regicide across the head with his scathed sword, and the Premier, Signor Cairoli, throwing himself in front of his master to intercept a second stroke, was slightly wounded.

William I of Germany three times narrowly escaped assassination. The 1861, while out walking, he was fired at from behind by Oscar Bekker, the bullet inflicting a slight wound in his neck, and in May, 1878, he was the object of one Hodel's cowardly attack. Three weeks later Dr. Karl Nobiling, a professor of philology, fired at his Emperor with a double-barreled gun, loaded with shot, from a shop window overlooking the Unter den Linden. Over thirty pellets lodged in his majesty's arm, neck and shoulders.

Thrice also was Napoleon III in like peril of his life, the attempts of Pianori and Bellemare, April and September, 1855, preceding by less than three years that of Orsini and his accomplices, when, although the Emperor escaped, two persons were killed and many wounded by the explosion of the shells which were flung at the royal carriage as it drew up at the door of the Italian Opera.

Louise Philippe bore a charmed life; seven times did he, as it were by a miracle, escape a violent death. Though forty persons were either killed or wounded by Fieschi's infernal machine, he was unscathed; though Alibaud thrust the muzzle of his walking-stick gun through the carriage window, ere the trigger was pulled, he was struck only by the wadding; though he was in full view of Henri when he fired the pistol, the bullets missed their mark.

Our late Queen was on seven different occasions the object of a dastard's attack. As far back as 1840 Edward Oxford, a demented potboy, fired twice at his sovereign, two years later John Francis was transported for life for a like crime, while a month had barely elapsed ere the boy Bean was found guilty of having presented a pistol loaded with powder and wadding, "in contempt of the Queen, and to the terror of divers liege subjects."

Seven years afterward a man named Hamilton fired at her majesty, while the next year an ex-captain of hussars cut her face open with a cane. In 1872 she was threatened by Arthur O'Connor, a youth of 18, with an unloaded pistol, and in 1882 she was shot at as she was entering her carriage at Windsor Castle by Frederick Maclean.

Numerous unsuccessful attempts preceded the heinous crime of March 13, 1881, when Alexander II of Russia lost his life, while the existence of his son was blighted by the constant dread of assassination. Thrice within a month alone was his life in fearful jeopardy. On March 13, 1887, a man was arrested almost in the very act of hurling a bomb at the imperial carriage; on the 29th, while walking to the Gatchina

Palace, he was fired at by an officer, and a week later another attempt was made upon his life by three men and a woman as he was driving through the streets of his capital.

Among those sovereigns who within comparatively recent times have narrowly escaped the knife or bullet of the assassin are our own King George III and George IV, Queen Isabella of Spain, Alfonso XII, Amadeus, Frederick William of Prussia, Milan of Serbia, Pedro of Brazil and William, Prince of Wurttemberg.—Tit-Bits.

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## HOW THE CZAR WAS TATTOOED.

A young American artist and the Emperor of Russia have both been tattooed. It was done by the same man. The emperor may not know this, but the artist, just returned from abroad, tells the story with much delight. It was done in Hongkong and the tattooer was a Japanese.

His name is Noma. He has a studio in Hongkong, near the harbor, in the vicinity of the hotels, where he receives calls from visitors of all nationalities, who come in at the port. He is so popular that it is necessary to make appointments days or weeks in advance. He is really an artist, and represents the third or fourth generation in his family in this profession. At present, however, with their increasing civilization, tattooing has been forbidden in Japan and Noma has set up his studio in Hongkong.

There is no pleasure in being tattooed, although some of the Japanese artists try to make a social function of the operation by passing refreshments to their patrons and their friends who dropped in to witness the proceedings. It was a Japanese who tattooed a small lizard upon the forehead of a man with such skill that it is said the flies shunned his vicinity. Noma is a quick worker, and it takes three hours of his time to complete a small serpent and for larger designs there must be several sittings. The first sitting is not unpleasant, but a second or third treatment, when the flesh is raw and inflamed, is very painful. The design is first done in water colors by quick free-hand. The coarser lines are done with a stylo and the finer with an instrument having several needle points. Each color is worked in separately. When the design is completed it is brilliant and almost startling in appearance. All the colors are bright and the wounded flesh puffed up above that around it shows the design in relief. It takes two weeks

or more for the wounds to heal, according to the place and the amount of work done, and only the pleasure the patron takes in the design keeps him from being really unhappy from the pain. The slightest pressure of the coat sleeve is unpleasantly noticeable. The design is reproduced upon everything it touches and if the bandages slip at night a menagerie of dragons and snakes are painted upon the bed-clothes, and the laundress weeps to find that the colors are really indelible. Eventually the inflammation disappears, the upper cuticle comes off, the design sinks to the level of the arm, the colors appear in the softness intended, and the owner has a Japanese work of art that he can never sell or give away.

A Japanese artist charges a little more than \$1 an hour for his work. The patron sits in a big European plush chair, his arm resting upon a stool, while the artist half sits, half squats upon the floor beside him.—The Brooklyn Eagle.

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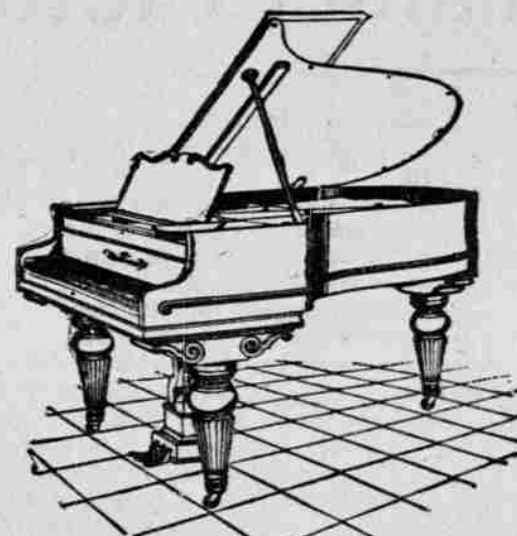
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